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ABSTRACT

A vitally important objective for the classroom teacher is to foster children's creative thinking. In this activity book for teachers of young children, the need for independence and creativity in modern society is discussed as an antidote for the conformity and depersonalization characteristic of our culture. Teacher flexibility and acceptance of children are noted as the crucial determinants of a classroom atmosphere that promotes creativity. The teacher concerned with creativity attempts to set up problem situations for the children for which there is no one correct response, so that students can independently try out different solutions. The manual is divided into 11 sections, each of which suggests activities to stimulate abilities that a creative individual might possess: (1) sensitivity to problems, (2) fluency of ideas, (3) fluency of associations, (4) flexibility, (5) originality, (6) redefinition or ability to arrange, (7) elaboration, (8) sensory awareness, (9) divergent thinking, (10) independence in thinking and judgment, and (11) imaginative activities. Classroom activities designed to enhance each of these abilities are included for each section. (DP)

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CREATIVITY

Classroom Activities To Develop Creativity

ED 081489

"Discovering all the green in yourself and loving it"

"Finding a lot of molding clay left in your life and being excited about it"

PS 006751

ED 081489

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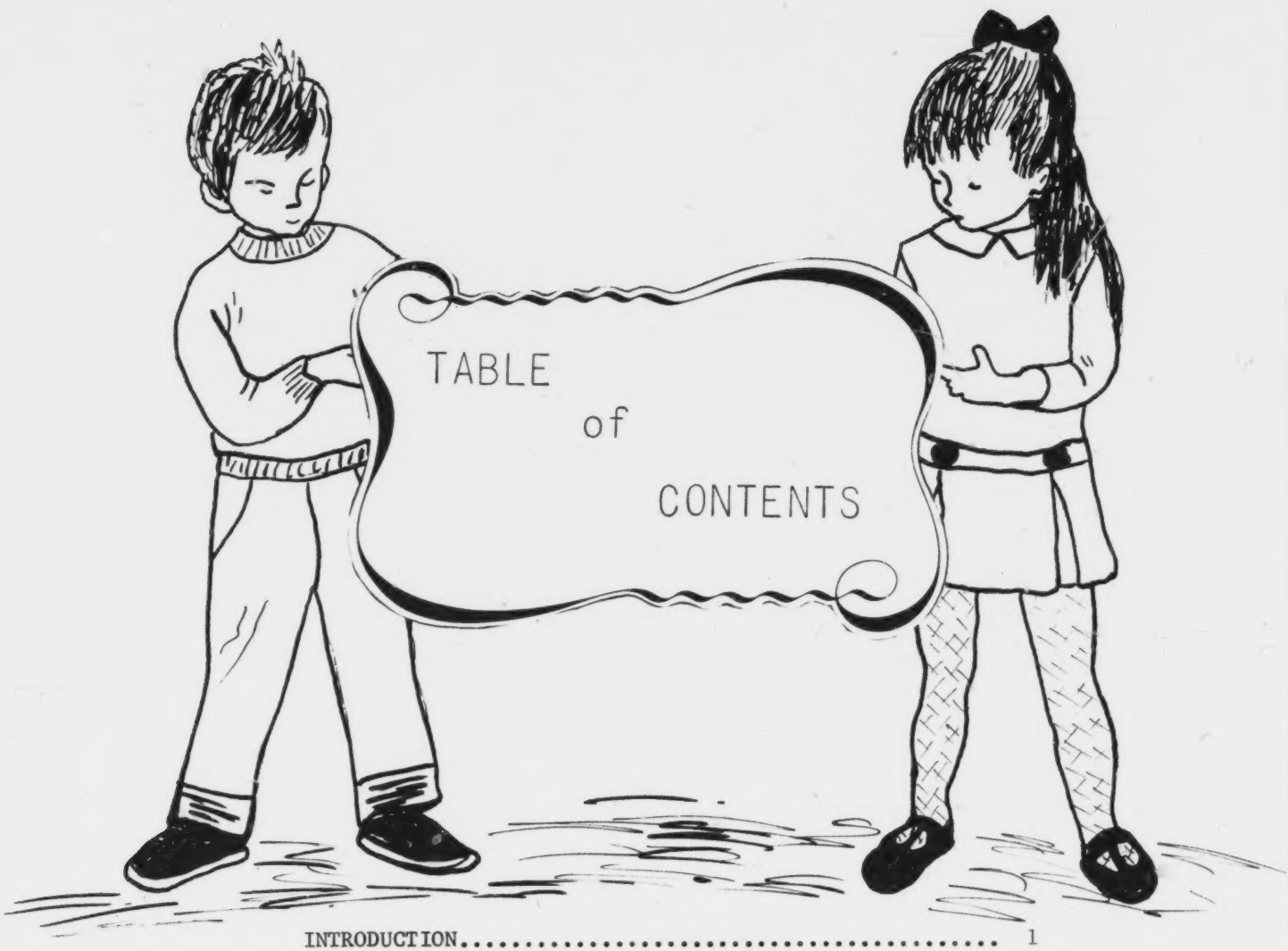

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INTRODUCTION

We really do not know how to educate for creativeness. But all teachers should devote some time to think about this vital problem. This is so important that maybe even our survival depends on it. Our incredible advance in knowledge has caused complex human-relation problems. We need people who will try different solutions to problems and not just keep doing things as before; people who are willing to be different and to try to accomplish those things which are impossible. Our machine age tends to create uniformity. Look around your classroom; most of us are dressed somewhat alike.

We have a uniformity of habits. Maybe we need more nonconformists in our lives. Our news-reporting and mass media of communication tend to make us all think alike. Mental uniformity certainly stifles mental independence. Frequently in our classroom, the "best" youngster is the one who conforms; that is, the best youngster is the one who does what we want.

In our society we adopt the kind of personality offered by our cultural patterns. We become as they, the older people with authority, expect us to be. That is, we become exactly like all others.

When our country was growing, people had to be creative to survive. Life stimulated originality. Today we have

routine procedures. Most workers lead a life that requires little creative effort to live. We all like security, that is, we like the same old thing. We like to have life follow a definite pattern. We do not like to meet strange things or to move or to be placed in new and strange experiences, or contact situations which cause us frustrations. That is, we like routine procedures.

This stifles mental independence and creativity. Our public schools seem to be the best agency to motivate creativity. In the schools, we can provide for growth of intellectual skills, knowledge, and attitudes necessary for encouraging creativity.

A creative teacher is every teacher; each person in the classroom possesses creativity. Each person is unique. Everyone is different. We often think the creative teacher is the one who draws the fancy pictures on the board, has frilly bulletin boards, or a surprise activity for each class. Maybe this is just being clever and not creative. Each of us is creative but not equally creative in every aspect of living. We must overcome our rigidity. It's all right to be unique and do things in our own way and one should feel free in a class to be different, to be unique, and to do things in his own way.

Most of us are bound by restrictions of fellow teachers, principals, and parents, but worse than that, we are mostly bound by our own fears--our fears of being different.

Creative arts can emphasize stereotype procedures also. Frequently we tell youngsters how to hold a brush or we all sing music alike, and the youngsters feel set expectations. These set expectations are determined before the learning activity begins. The youngsters must show their self-expression in the teacher's way. As a teacher, we should not say, "I always do it this way." There is no correct way of behavior. This leads us to a necessary element in creativity, acceptance; to accept boys and girls.

Perhaps acceptance and flexibility are the key words in encouraging creativity in the classroom. The teacher who is tolerant of new ideas and encourages children to differ from others, to think new thoughts, will add much to the creative development of a youngster.

In creative teaching, the new, different, or unique idea should be the end product. These results can be best obtained if the students are confronted with various problems to which there are no single answers. Youngsters should be placed in problem situations and given the opportunity to try different solutions to these problems. The teacher should not have any set expectations as to what is right or wrong to the problem. In other words, creativity will be enhanced if each youngster tries to arrive at his own solution. Here again we come back to the words, acceptance and flexibility. These are encouraged when open-ended situations are utilized.

The creative activities given in this booklet were compiled by a group of teachers and school administrators in Northwest Arkansas. No claim is laid as to their originality with this group. It is hoped that these ideas will be useful to the classroom teacher. It is also felt that if the teacher would make activities such as these a regular part of her classroom day, it would be extremely beneficial and encouraging for creativity in the youngsters. This booklet is divided into eleven areas which were arbitrarily selected. These areas are:

1) Sensitivity to Problems
2) Fluency of Ideas
3) Fluency of Associations
4) Flexibility
5) Originality
6) Redefinition
7) Elaboration
8) Sensory Awareness
9) Divergent Thinking
10) Independence in Thinking and Judgment
11) Imaginative Activities

These areas were chosen because these are abilities which a creative person might possess. And it is hoped that if the children in our classrooms are encouraged to participate in activities involving these eleven abilities then, in turn, creativity will be encouraged.

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University of Arkansas

Credit should be given to Miss Shirley Duncan and Miss Barbara Rich for their screening and editing of most of the activities, most of which have been tested in the classroom with successful results.

SENSITIVITY TO PROBLEMS

Children of today's rapidly paced world need, more than any previous generation, the ability to face problems realistically. Many children are totally dependent upon adults to solve their everyday problems. A teacher can make an invaluable contribution by training a child to be sensitive to these common problems that exist around him, therefore, preparing the child to be a more well-adjusted adult. It is important that a child face many types of problems in various situations, so that over an extended period of time he will be able to choose the best possible solution to meet his needs.

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Instilling in a child a sensitivity to problems is perhaps the key step to creativity. A child will never be creative and arrive at something new and different if he is not aware that a problem exists. Many people go through life unaware of the problems that exist around them. When the Model-T was invented, many thought that this was the ultimate in convenience, but the creative people foresaw problems that still existed and helped to develop the automobile into what it is today. If it were left to some of us, we would still be driving the Model-T. We must be sensitive to the problems that exist around us each day. We feel that the following activities are very helpful in developing this ability.

1. Present a picture to the class to elicit a response. Examples are the following: poverty-stricken people, a motor accident, pollution, or small, helpless animals. Remove the picture and ask the children to describe the problem. Older children will be able to identify the problem in detail.

2. As a follow-up activity to example one, ask the children to describe a problem from several points of view: through the eyes of a parent, a teacher, an older child, a person of foreign descent, or your neighbor.

3. Analyze a problem common to the group, working alone, in small groups, boys only, girls only, or mixed.

4. Ask the children to look for problems during the day or week and summarize them. Establish a priority list for possible solutions, working in teams or committees.

5. Record problems observed for a week. File for a month and repeat observations. Compare tests.

6. Observe problems at school such as fights, not sharing balls on the playground, etc. Let a committee, team, or class present possible solutions. Display posters about these problems.

7. Observe a conflict in interpersonal relations. Role play this conflict in the class, letting the children take the parts of those involved in the problem. Tape record this session, play it back, and change players.

8. Read a list of common school problems. Let the class use a check list of possible solutions.

9. Let students observe in another classroom, looking for problems. This should be structured or categorized before observation. Let a committee report back to the class. Exchange observation teams.

10. Let the custodian, bus driver, or nurse report some of their problems to the class. Assign a team to look for possible solutions.

11. Let the principal or a policeman help the class make a list of problems that they confront daily.

12. Let a child state a problem, having the other children restate it another way. Let the older children write the problem in their own words, rewriting it a week later.

13. Dramatize a problem in class after it has been identified.

14. Role play the problem of report cards, a grading system, or parent-teacher conferences. Let the pupils assume role of parent, teacher, and pupil.

15. Let the students help a teacher, custodian, cafeteria worker, or a mother at home and report on the problems observed.

16. Ask the children to imagine that when they awake in the morning there is no longer any gravity on the earth and that they and all other objects are weightless. What would their problems be, and how would they solve them? Example: How would you get the water to go into the bathtub to take your morning bath?

17. This suggestion involves sensitivity to the problems of other people who are different. Segregate children by height. All tall children get special treatment for the day,

such as getting to go to lunch first, getting a longer recess, etc. The other children would not be allowed to do these things. Switch the group the next day to let everyone get the feeling of being the "favored" ones. A discussion could follow this activity concerning whether people should discriminate against others due to the color of their skin or eyes, height or weight, length of hair, etc.

18. Ask children what they would do in a hypothetical situation such as the following: Tommy has lost his lunch money for the week. He believes it has been stolen by one of the girls in a grade below him. He thinks he saw her take it from his jacket pocket when he took it off on the playground. What should he do? This type of activity would make students aware of moral judgments and hopefully expand their way of thinking. This could be handled by open discussions or as a written assignment.

19. The class is planning how they will spend the music (or p.e.) period for today. Everyone wants to do something different. Let the class become aware that this is a problem and that they can solve it among themselves.

20. Tell the children that we have a great problem on our school ground, and ask if any of them have an idea as to what it could be. Then take them out on a walk on the playground and see if any of them notice the trash and debris scattered around. After they have observed and identified the problem ask them to think of ways to remedy the present situation and to prevent such future sights as this one.

21. In teaching music to small children, the problem of orienting the children easily, often occurs. Young students become very excited during music period, making it difficult to form lines, small and large circles, and dance and other types of formations successfully. The children can be very helpful when presented with this problem and asked their advice for an adequate solution. By the disorganization of the activity, many are aware that a problem exists. Many students will offer creative solutions." (Example: To form small circles, pretend that the group is very cold and must move toward the fire in the middle of the circle.)

22. Children enjoy accompanying melodies with rhythm instruments. In developing sensitivity to problems, a song is played with the incorrect instrument. For example, play a lullaby and accompany it with a tambourine or crashing cymbals, or play a lively march accompanied by finger

cymbals or a triangle. Observe the reactions of the children as they sense the problem and ask for the proper solution and instruments.

23. Here are hypothetical situations the children can discuss or dramatize:

a. You live in a certain neighborhood. Things are not what you would like for them to be. If you could change one thing in your neighborhood, what one thing would you change?

b. Snow begins to fall in your city. At the end of the first day, there are fourteen inches of snow on the ground. You and the family must stay indoors. At the end of the second day, there are four feet of snow. Traffic is immobile, no one can leave home. There is no electricity. You are snowbound for a week. What can you do during this week to help the time pass faster?

c. Suppose you are a Lilliputian boy or girl. You have gone exploring the neighborhood. Suddenly you find a monstrous object that looks like a giant foot. On further exploration, you decide that you might have found a giant--a real giant. What would you do? Where would you go first?

d. A young girl is living in your home, in your neighborhood, and goes to your school, church, etc. The only difference is that this little girl has purple hair.

e. John has had a rough day. He can't stand another sound. Peace and quiet are the only things he wants. John needs some help in deciding where to go.

f. You have just landed on a strange island that has a very temperate climate. Before your boat is destroyed you have time to grab three objects. What will they be and why?

g. You and your parents have gone to bed early. Suddenly you are awakened by a loud crackling sound and an inability to breathe. Smoke and flames fill the house. What you take with you on your way out is all that you can save.

h. What would our world be like if everything in it were fragile? Or metal?

i. If there were peace, in what ways would the world be different?

24. Pretend you have just moved to a new area, today is your first day at school, and you don't know anyone. What problems would you likely be confronted with?

25. As an art activity give the children the problem of using only one or two major colors to draw the main subject of a picture. They may use other colors as helpers, but the main idea must be of one or two colors. What would they do? Their pictures will illustrate the child's awareness of what a color will do.

26. Children are continuously exposed through news media to the problems of their environment. A group discussion concerning pollution may develop meaningful awareness and recognition of immediate school environmental problems. This activity may terminate in a new idea such as rearranging and enlarging the playgrounds, etc.

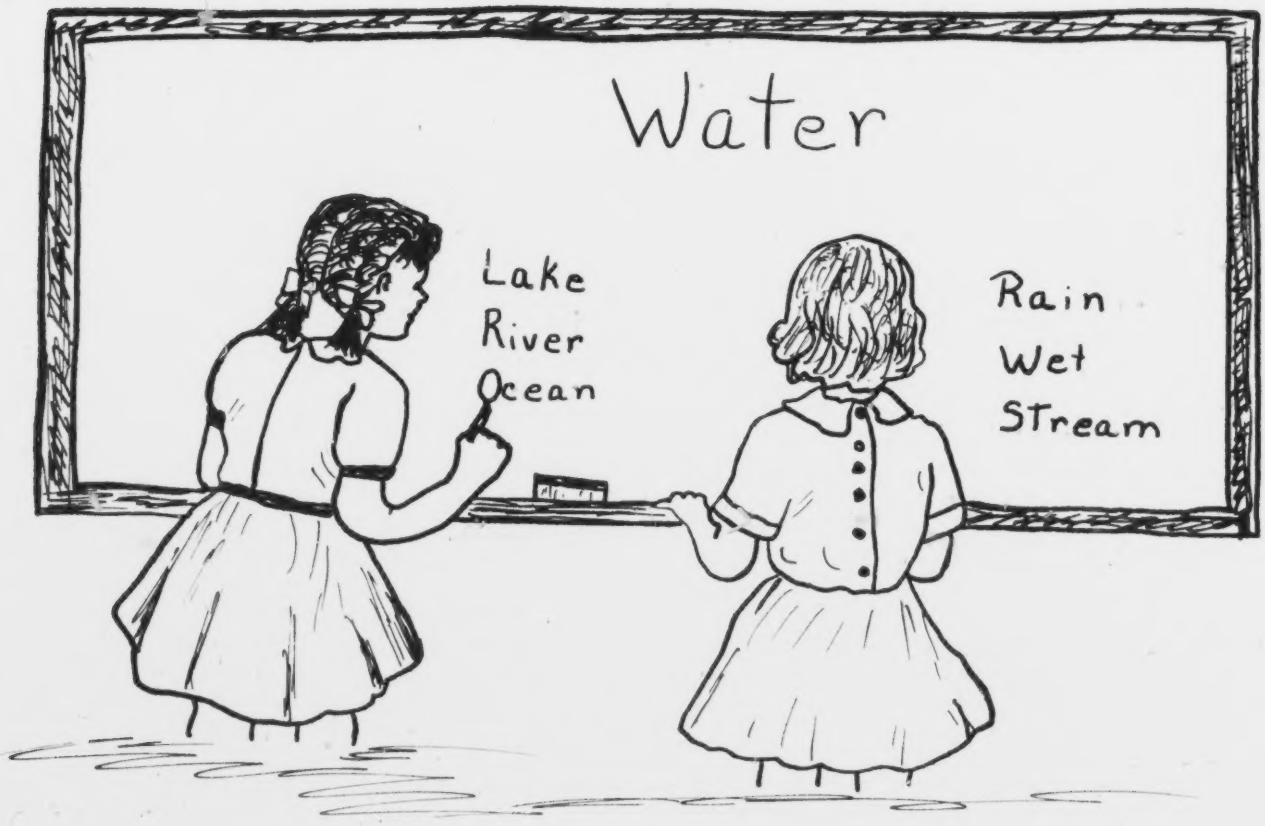
27. Discuss the following problems: Why is there so little interest in our music classes? What have we been doing that you don't enjoy? After these problems have been discussed, ask for possible solutions to improve the class and material that they would like to cover.

28. Whenever an unexpected or unusual situation occurs in the classroom, such as a strong smell of gasoline, have the students identify and try to solve the problem.

29. Taking the motto of the Cherokee prayer, "Great Spirit grant that I may never find fault with my neighbor until I have walked the trail of life in his moccasins", devote two half-hour periods to the problem of "Walking-In-Somebody-Else's-Footsteps". On one afternoon a week, half of the class are "Givers" and the other half are "Receivers". On the other "walking" day, the positions are reversed. After lunch, each member of the group of receivers for the day puts on the blackboard next to his name the subject he would like to have help with that day. Solicit from the group of givers someone who feels qualified to assist on that day with that particular problem. In this way, different receivers and givers are paired up on various days so that everyone will get an opportunity to both teach and learn from sundry students. The biggest improvement is in the attitude of children toward each other. They begin to take pride in what each other is doing. Tattling and "rat finking" may decrease considerably.

30. A map is drawn of an imaginary island with symbols showing the type of land in each area. The instructions are that the students are the first people in this country and are to decide where they will settle, what trade arrangements will be needed, etc.

31. For discipline problems, form a system in which the students make the rules and enforce them. Students also judge violators.



FLUENCY OF IDEAS

You have heard the expression that it is quality, not quantity that is important. In developing this ability, we are more interested in the quantity of ideas produced, at first. The exercises in the first section were valuable in developing a sensitivity to problems. Only when children are aware that problems exist, can possible solutions be brought to mind. The creative person who has developed a fluency of his ideas will be able to see several possible solutions for any given problem.

A good example of an activity which helps to develop a fluency of ideas is "brainstorming." A certain problem is presented to the class and possible solutions are called

for. The teacher does not judge the quality of the suggestions, but accepts everything presented. By stimulating the mind to think of many probable and improbable solutions to a problem, the child will be better able to choose the best possible answer for his problem. As this type of activity is played more frequently, the solutions will increase not only in fluency, but also in quality.

1. An activity useful in stimulating fluency of ideas is an add-on-story. The story is begun by the teacher with a sentence or two geared to create interest. Each child in turn (or at will), then adds on until the signal is given (bell, whistle, etc.) to change story tellers. This change need not take place at the end of a sentence or a thought. The more often the game is played, the better will be the quality of story produced.

2. Let the children think of a word. Tell them to juggle the letters around using all of the letters in the word to make smaller words.

3. Invent a new alphabet and make new words from it.

4. Make a list of words which can be spelled backwards and forwards.

5. Let the children think of words with multiple meanings. (For example: spring--water in a spring, spring in a bed, the season, spring out of bed.)

6. Ask the children to make up original alliteration, similes or hyperboles related to a particular subject.

7. When introducing a unit on spring, many ideas will be presented. The following questions might serve as a springboard to stimulate ideas for carrying out the unit. Let the children help in the planning.
   1. How do we know it is spring? What are some signs?
   2. What causes spring?
   3. What do we do differently in spring?
   4. How does spring make you feel?
   5. How are plants different in spring?
   6. What things do we want to know about spring?

7. What can we do to learn these things?
8. What would you like to do first?

8. Ask the children to think of as many objects possible that would make musical sounds when struck. Also test the vibrations of student-constructed instruments. Would these sounds be high or low, tinkling or with a thud? (Examples--striking various metals, pouring water into pop bottles to get the musical scale, etc.

9. A simple art idea is to ask the children to think of as many ways possible to use their crayon in drawing a picture.

10. Create a mystery alphabet--let the children think of all the words associated with mystery for each letter of the alphabet.

11. Since objects arouse curiosity, place a plain old paper bag in a conspicuous spot in the room. See how many different ideas will evolve before the day is over.

12. Let the children retrace their steps by listing all of the things they saw on the way to school.

13. Show the child a common object, and let him think of as many different uses for it as possible.

14. After having a lesson on different kinds of trees, let the children name things that are made of wood.

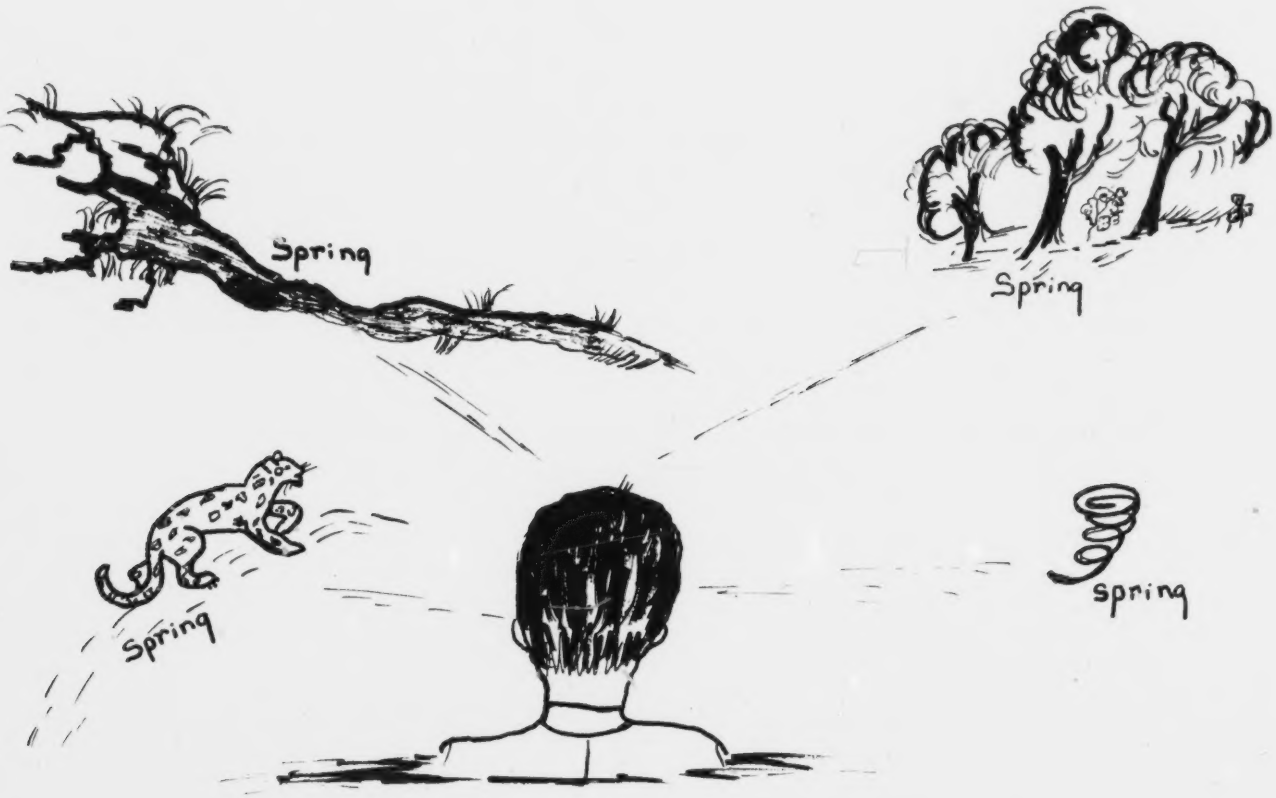
15. Stimulate the children with the problem of improving their desks. Let them meet in groups to record all of the ideas that will be produced. After this discussion they can choose the best suggestions and draw their ideal desk.

16. Ask the class questions concerning bread to stimulate ideas for a brainstorming session.
1. How is bread made?
2. Where do the ingredients come from?
3. How do the ingredients get to a bakery?
4. How does the bakery make bread?
5. How does the bread get to a store?
6. What are the sales procedures?

17. Select materials from the daily newspaper. These selections may take the form of incomplete situations or unfinished stories. The children are encouraged to complete each account showing alternate ways the article or news item could turn out. After their work is completed, they may show or compare their ideas with the original item.

18. Ask the class to think of provocative questions concerning snow, water, and ice. Example: Why does snow melt when it hits? Why does it stick? What makes the snow cold? Record these questions and the ideas that will follow.

19. Go through magazines and find pictures, words or phrases that make the children think of a specific idea, for example--creation, beauty, joy.



FLUENCY OF ASSOCIATIONS

Fluency of associations is very beneficial in problem solving. The person who has this ability could draw from past experiences so that he would have many solutions when exposed to various stimuli. These stimuli would automatically trigger something in his mind, reminding him of a past situation with similar complications. Psychologists call this transfer of learning. A fluency of associations would be closely linked with a fluency of ideas. The more things you associate with an experience, the more ideas you will bring forth for any given situation.

It is important that a child is faced with many types of problems to solve on his own. The more frequently he

runs into problems, the more associations it will bring forth in his mind, therefore, increasing the number of ideas and consequently more solutions to the problem. An inflexible person would see only one or two, if any, solutions to a problem, while the creative person would try several solutions or combinations of solutions he had experienced in previous situations.

1. How many associations can you think of that may go with certain animals? For example: Sleepy as an owl, wise as an owl, blind as an owl in the daytime, night owl, White Owl cigars, Who, who, who are you?

2. Ask the children to list all of the things that the word SPRING makes them think of.

3. On the verbal level, the children could suggest as many synonyms as possible for one word.

4. On the sensory level, different chords could be used to suggest associations or concepts.

5. Children could use their unit of spelling words to make a game for other children. Example: The spelling word is salmon. They might write or say tuna, herring, sardines, _____. The other children would pick the word from their unit that was associated with these words.

6. Let the children play a kind of relay game. Child A introduces a word: Child B gives a word he associates with A's word: Child C gives a word he associates with Child B's word, etc. (Example: fireman-fire-water-drink-coke . . .)

7. Run off a sheet in columns with the following topics: Size, Color, Feeling, Horse, Flower, Road, Apple, etc. Let the children list words they associate with these topics. Examples of replies received on size have been tiny, big, large, small, minute, huge, little, enormous.

8. Play the verbal antonym game. The teacher, using one of the basal readers, calls out words--boys against girls--and the child competing at the moment must call out the antonym. First answer wins a point for the team.

9. Use the following story as a written assignment for finding antonyms hidden in this story.

WHO'S WHO IN THE ZOO

The Gardendale Park Zoo is a small zoo with a large collection of animals. In less than two hours you can walk past more than 2000 animals from all parts of the world.

The biggest animal is the elephant. Among the tiniest is the African bush baby. The bush baby is so small it can curl up comfortably in a hand with only its tail hanging over the side.

In warm weather the elephant lives outdoors. In cold weather she lives indoors. In all weathers, she keeps waving her trunk up and down, high and low, right and left, begging for marshmallows.

The noisiest house in the zoo is the Lion House when the lions are roaring. That sound is so loud it shakes your bones. The lions look fierce when they roar. At other times they seem as gentle as kittens.

The quietest house is the Reptile House. The Reptile House has thick snakes and thin snakes, rough snakes and smooth snakes, but no noisy snakes. Visitors never hear any snakes make a sound.

One of the most popular places in the zoo is the Monkey House. The strongest animals there are the great gorillas. The weakest are the baby monkeys who never go far from the arms of their mothers. The coats of the gorillas are all somber black. The mandrills have gay markings on their drab coats. Their noses are gorgeous and their backs are as bright as rainbows.

The Monkey House always has lively doings. There is never a dull moment. And usually the animals are as interested in the people as the people are in the animals.

10. Have primary children close or cover their eyes. Ask them to identify various sounds that you make such as walking, clapping, etc. Also have them try to identify what part of the room the sound is coming from, front, back, right or left side.

11. Give a word to a panel of children with three chances for an opposite word. The class may help if they can't think of it. Change the panel.

12. Give a word to a panel of children with three chances for a word with a similar meaning. Change the panel.

13. Choose a list of words that have pleasurable connotations, letting the children use descriptive associations--i.e. Easter--bunny, soft, green--spring, warm,--rain--eggs.

14. In teaching music, sound associations are often made because of preconceived ideas. Children can be led to explore sound by interpreting all of the different possibilities available for a particular type of sound. Example: Play crashing cymbals and have the children discover what types of music melodies, songs, sounds and instrumentation which would go well with this particular type of sound. The children can then experiment by putting together what they have discovered to see if it does work and if they life it.

15. Let children associate group words for each word that you name. For example, bunch might mean a bunch of bananas or books; hand--finger; team--player, etc. Atom--electron; body--heart.

16. Ask the children to think of as many analogies associated with colors and foods as they can. For example, grass:lettuce::snow:milk.

17. Name a word and let the children say the first thing that comes to their minds.

18. Teacher: "I am thinking of something that is soft." (Any form of a descriptive phrase might be substituted, such as something that is high, something that is sticky, etc.) "What could it possibly be?" The children are then to search their minds and experiences to answer the question.

FLEXIBILITY

Many major problems are caused in the world today because people are unwilling to be flexible in their approach to life. Countless numbers are reluctant to adjust to our everchanging world, therefore, building a wall of rigidity around themselves. It is our privilege to teach children the ability to be flexible in their thinking. Each dilemma faced in life can be more easily solved if each problem is looked upon as having various solutions. Something that works for one person doesn't necessarily work for another. A suggestion presented many years ago won't always work today.

So many of us have set structures that seem to control our lives, becoming extremely frustrated if this schedule is altered or changed in any way. Notice your manner of dressing and undressing; do you have an exact order that you follow each day? It seems that many times we become caught in a rut without even realizing it. The creative person has a flexible outlook to life and can adjust easily to many types of situations. Children can be taught the willingness to accept worthwhile change in every situation of life, making flexibility a delicious spice to the flavor of their lives.

1. Change the seating arrangement in the classroom often, the arrangement of the chairs, as well as the students.

2. Change the location of the teacher's desk occassionally, as well as any other movable furniture in the room.

3. Change the order in which subjects are presented each day. If math is always in the morning, change once in a while and have math in the afternoon.

4. When primary children are studying the home and community, make a study of the different types of houses which people can live in, such as single dwelling, duplex, small apartment building, very large apartment building, mud brick homes such as Mexico, straw roofed homes in jungle climates, etc.

5. Get out of a rut, be flexible. Make up a get-acquainted "word game" by jumbling the letters of each child's first name so that the others must guess the name by rearranging the letters.

6. Remove all books for one day. Observe and record the type of teaching which occurs.

7. Let the children alternate parts in two and three-part singing and in rounds.

8. Let the children clap, skip, walk, stomp, and run to many types of rhythms.

9. Ask the children to look for objects in the classroom which can be used for many different types of musical sound.

10. Let the students accompany a song with a different instrument each time the song is sung.

11. List as many different mediums or materials as you can which could be used to make butterflies. (Examples--foil pans, paper, clay, nylon hosiery.)

12. 1) Pick a controversial subject current enough to be understood by the age child with which you are working.
Example: Lieutenant Calley's Conviction--with fifth grade history students.
2) Thoroughly discuss the subject from all sides, attempting to bring out all pertinent data.
3) Set up a debate dealing with the subject.
Example: Pro or Con--Is Lieutenant Calley's Conviction justified?
Each child picks a slip from the hat stating the side which he is to argue--pro or con. After the original debate, the child must change positions and argue on the opposite side from his original argument.

13. List ten of the most beautiful or lovely things in the world and then list ten of the most undesirable.

14. To play this game each player, in turn, must ask a silly question involving a play on a compound word. The humor is in the realization that one part of the compound has another meaning entirely in a different context. Example: Can you see a bed spread? Can you make a pillow fight? Can you wake a sleeping car? Can you see a home stretch? Can you make a bed roll?

15. Produce many different figures with a certain number of matches.

16. List all the uses you can think of for a common object such as a book, brick, pencil, or shoe.

17. Give each child twenty toothpicks. For a certain period of time, let them arrange the toothpicks on a flat surface in as many patterns as they can.

18. Present class with a problem such as lying. Hold open discussions on why lying is wrong, and when, if ever, it would be justifiable not to tell the truth.

ORIGINALITY

There is nothing more fulfilling than expressing ones self in a manner that cries out, "Look, this is me." Originality is to think of something that has never been thought of by that person before, or to act in a manner unlike that of any other person. It is the ability to produce ideas that are away from the obvious, commonplace, or established.

Our lives would be but drab existences without this facet. Each person has the spark of originality lying dormant within his soul, waiting to be ignited. We must teach children that as individuals, we can all contribute to the beauty of living. It doesn't require an Einstein or an Edison to produce originality.

Many times we reward the child who quickly arrives at what we feel is an original piece of work. Actually he has created the obvious and easy in a short amount of time, putting forth no real creative effort. It is often necessary to suspend one's judgment of the object or idea produced, not forcing the child to arrive at a solution immediately. Many of the original, creative works will come when the child has had adequate time to put himself into his work of art, whatever it might be. We must refrain from having a critical attitude toward our students' original thoughts. Acceptance is extremely necessary at this point. Does your classroom provide the freedom necessary to stimulate original ideas?

1. Let the child create his own crossword puzzle using all of the words in a spelling unit.

2. Think of a new invention.

3. Write a new ballad using a suitable story in literature as a basis for the ballad.

4. Plays are a key to understanding historical incidents, although they are often dry and factual. Let the children write their own play, using punch lines from commercials and references to present day products. This spices up the play, gives the audience a good laugh, and insures a more meaningful experience by all involved.

5. While preparing foreign country units, plan to let the children create and sing original folksongs.

6. Ask the children to develop their own musical symbols.

7. Children in the intermediate grades can make up songs to accompany cheers for their favorite basketball or football teams.

8. Let the children construct their own musical instruments.

9. Children can make up stories about musical instruments using topics such as, "The Tuba and the Piccolo", "Fatty, the Flute", or "Polly, the Piano."

10. Have the children think of a new holiday and plan how that holiday would be celebrated (decorations, parties, games, purpose, etc.). Then let the class celebrate the new holidays. This is especially good for upper grades when the traditional school holidays sometimes loose their appeal.

11. Invent some type of device that will better enable you to do a difficult task--for reaching objects which are too high to ordinarily get or possibly a device to button coats.

12. Take the two words <u>just suppose</u> and toy with the idea that these two words bring. <u>Just suppose</u> a chemical permeated the atmosphere touching your skin on the way home from school. By morning you discovered that you were invisible.

13. Make up a story about a DOG-LIKE-OWLY-CAT. Ask the boys and girls to conceive an animal that never existed and to construct or draw the make believe animal. After this is completed, let the children name each animal. Encourage the children to write stories about their "made-up" animal.

14. Ask the children to imagine themselves inside a giant raindrop, coming down through the clouds. Let them portray on paper what they observe as they are making their rapid descent.

15. Invent something. Example: pictographic symbols.

16. Write "punch lines" for cartoons.

17. Read an unfamiliar story to the class. Read all but the ending, and let each child write an origianl ending.

18. Instead of having all children do a written book report, let each child decide a way to help the class get acquainted with the book. Some of these ways could be in dressing-up like a character from the book, making hand-puppets, coloring a picture, making a diorama, making a book hanging, etc. Emphasize the fact that the child should try to make the others in the class want to read that book.

19. Ask the students to write a description of the school or a season of the year, and let the students know they will

be scored most highly for mentioning items that no one else in the class has mentioned. Help them get the most obvious ideas out of their minds at the start so that new ideas can and will develop.

20. Give each child a picture from a magazine. Write an original story about the picture.

21. Hold up pictures of children the same age of the students in class. Have them tell what the child would say if he were to talk.

22. Tell the children they have a set of objects (example--tin can, stick, marble). Ask them to (1) tell what they could make from these objects or, (2) draw a picture of things they could make.

23. Read short plots and ask the children to create clever titles. Look for the most clever responses, rather than the most obvious.

24. For an art project, tell the class that they can make anything they want to, using the basic principals of movement: the wheel, the screw, hinge, pulley, etc., but that it cannot be something you can buy in a store. It cannot be a toy and may or may not serve a useful purpose.

REDEFINITION

Redefinition includes the ability to rearrange a common situation, putting the components in a different order. In other words, this involves taking some of our old, familiar ideas and materials and using them in different ways to solve our problems. It is important to teach children the ability to look at a given situation, carefully evaluate it, and solve the problem in the best manner possible. If the child knows the basic steps to solving problems, he will be able to take each problem individually, rearrange the components of the situation, and arrive at an adequate solution to meet his needs. At first the problem may seem overwhelming, but after looking into the situation, he may find its parts very much like others he has overcome.

There is a great need today for people who have developed the ability of redefinition. The survival of our earth depends on the re-cycling of waste products into objects again useful to mankind. The redefining of an object may be an important step in the process of product quality and improvement. Many objects may serve a greater purpose in a newly discovered facility. It is possible to teach this skill through simple classroom activities.

1. Have the children list ways they could use a wastebasket or wheelbarrow differently. This activity could be used with other common objects.

2. Let the children keep their milk cartons that they use at lunch and see what they can "create" from them.

3. For art, transform the pigment of a color into a shape or take a pipe cleaner and fashion it into a design or figure, wire, etc.

4. When studying a unit in social studies, children may change the classroom around by rearranging the seats so that each person represents a particular place in a particular country. Care must be taken in terms or relationships of places to each other and distances approximated. The discussion may center around people, places, customs, work, and products.

5. The cafeteria empties quite a few cans in the course of a week. Suggest that the pupils think up some unusual uses for all of those cans.

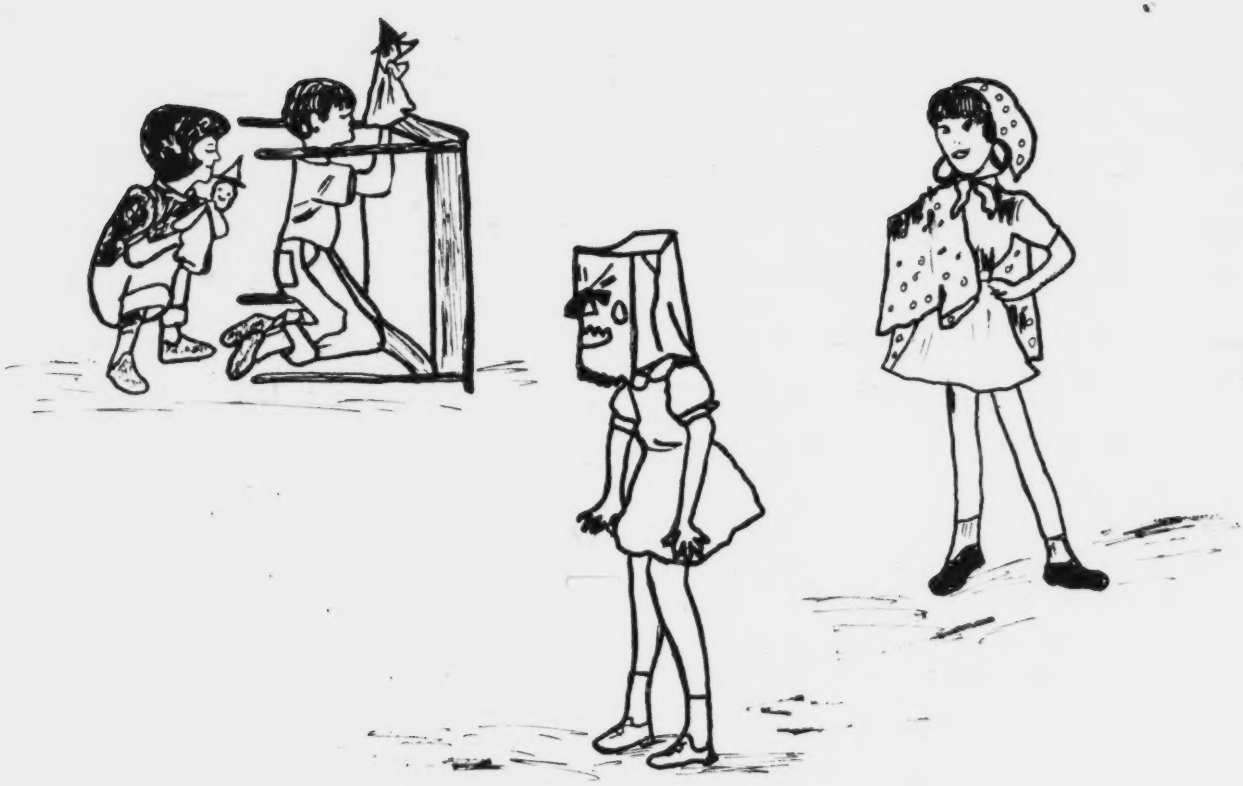
6. State this situation to the children. While you are on a picnic, you pick up a coke bottle and realize that you have forgotten the bottle opener. Name as many things as you can that you could use for a bottle opener.

7. Suggest that the students are given a pretty glass bottle, a piece of soft velvet, and a cardboard box. Have them list all the possible things they could make by rearranging these articles.

8. Give the class a situation such as this. They are in the woods with no utensils. Using their minds and hands, they have to exist strictly on what they can find on hand to build a shelter, find food, and so on. Have them make a list of the things they would use for knives, dishes, bed, ordinary household items, etc.

9. Gather and give to your children a collection of ordinary things found in a classroom such as paper clips, rubber bands, tacks, staples, etc., and have them write a story about how these things could be put to a different use.

10. Problem: The class has a great idea for writing a percussion composition, but there are no rhythm instruments available. Solution: In place of instruments, the children can use sounds that are made by using <u>just</u> their bodies, thinking of as many different and unusual sounds as possible. Example: slap knees, cluck tongue, hiss, click heels together.



ELABORATION

To elaborate means to add detail or embellishment to an idea or project. Thus elaboration as related to the teacher's use of it in fostering and promoting creativity can be simply stated as the attribute a child shows when he carries out his ideas or projects to the finest detail. The teacher's awareness of elaboration in a child's work will often lead to identifying the creative and intelligent child.

Elaboration may be observed on the playground as Susie adds a new verse to an old familiar rhyme. It may be seen in the classroom when Ray expresses additional ways to make a familiar story more exciting or mysterious. Or it may be

seen in a March art project when the children are drawing spring scenes and Cindy makes a box kite in hers that excels in revision, completeness, and detail.

As each child tries to "elaborate" or embellish his ideas, he is working toward the goal of creating something uniquely his own--the very essence of creativity.

1. Have the students sing a cumulative song such as "The Rattlin' Bog" or "The Green Grass Grows All Around". Let them add other verses to the song.

2. Permit the students to sing a song that tells a story, adding additional verses to the song to make the story longer.

3. Divide the class into four groups. Each group is to create and add their own phrase to a song. You can have the groups work simultaneously on their phrases without knowing how the other phrases will sound, or you can have them wait until they have heard the preceding phrases before creating their own phrase. If you want a longer song, divide the class into eight groups.

4. Have the students sing a simple song such as "Are You Sleeping?" and then keep adding different parts: a low ostinato on an instrument, voices on the low ostinato, a high descant on an instrument, voices on the high descant, motions such as the tolling of the bells of John sleeping or waking up, sing it as a round, sing it in French, etc.

5. Pretend that you are moving into an unfinished bedroom. Tell all of the things that you would add in your bedroom and your decorative idea.

6. Let the children tell all of the ways they would change their classroom, yard, playground, etc., and what they would add to make it more attractive and interesting.

7. A couple has just purchased a newly built home, no shrubbery, trees or anything. The yard is simply bare. By using elaboration, landscape the yard.

8. Tell the children that they all live on the same street in a make-believe town and that all of the houses look just

alike. They are to add to their yard and/or house in a way that would make it different from the other homes and more easily identified.

9. Give the children an abstract picture and let them add as many lines as they can to make the picture their own.

10. Begin with a line or two; add others to produce an object.

11. Someone is setting a table for an evening meal. Beginning with a bare table, name all of the objects that one can place on the table to show elaboration.

12. Begin a story and let the children add as many details as possible to make it more exciting and mysterious.

13. Tell the children the beginning of a story and let them add an ending. Set a time limit and instruct the children to never stop writing. If they can't think of something else to say, repeat the last sentence over and over until a new idea appears.

14. Supply your students with an assortment of titles, or paragraphs containing the endings of various stories, or paragraphs containing the beginnings of various stories, and ask them to supply or add the missing parts.

15. Form a story group with the class and tell the beginning of a story. When you get the character in a predicament, stop and ask some student to continue. That student should leave the story character in a predicament and call on someone else.

16. Each child takes a sheet of paper and writes a title at the top. The title is of their own choosing. Then they start a story. When the teacher says "Travel Time" the child finishes the sentence he is on and passes the paper to the person behind him who continues on the story. This is done several times; at the end have the class read some of the stories. One interesting aspect which appears is the different turns the stories take from the idea started by the first person.

17. Make a simple sentence. Rearrange or reword it each time by adding adverbs, adjectives, appositives, phrases, or figures of speech.

18. Outline a simple plan; state and add all the details possible to make the plan work.

19. Make as many other equations as possible from this information: B-C=D; Z=A+D.

20. Plan an add-on unit concerning birds (different kinds, color, eggs, male and female, etc.). Then let them draw pictures of birds, make birds in art class, sing songs of birds, etc. Some of the children may be able to write original songs, poems, or stories. If so, publish these in the school newspaper. In a group or groups, let the children build bird houses to take home.

21. Let the children make a list of their favorite words. Let them choose two and tell why they like them, then have an activity where they describe the words with movement while the rest of the class guesses what they are. Then have them research the origin of the words at the library and share them in class. As a final activity have the children make a book describing the words in pictures and collages.

SENSORY AWARENESS

The creative person is "aware" of life--the world in which he lives. He sees the unique and unusual in his everyday surroundings. To accomplish this he must receive certain sensory signals from his environment. The more "sensory awareness" he possesses, the more signals he will receive. Thus the goal in developing this attribute within the child involves creating an awareness of the five senses and employing them to their fullest extent, thereby enhancing learning.

A typical classroom example of this would be to bring a soft furry black puppy into the classroom for the children to play with and enjoy. Encourage them to learn everything

they can about this puppy by using their five senses. Later have them write a story describing the puppy. You may also wish to make a class experience chart recording their experiences. Varying degrees of sensory awareness will be noted. Did they feel the softness of his fur as he touched their cheek? Was his coat silky and smooth when they ran their hands down his back? How did his rough tongue feel when he licked their hand? Was his nose wet? Was he all black or did they notice his four white paws and the white tip on his tail? How did his bark sound? Was it sharp and shrill? What sound did he make as he drank milk from his bowl? Do you think milk tastes the same way to you as it does to him? What happened to his whiskers when he was drinking? How did he wash his face? How did the puppy smell? That smell means he just had a bath. How do you smell after you take a bath?

Since most children relate easily to animals--particularly baby animals, an experience such as this shows them how our five senses help us to enjoy the world around us. Recalling these sensory feelings should be easy at a later date by rereading their stories, the class experience chart, or any good poem or book about a dog. To really enjoy good literature and poetry, one must be able to see, hear, feel, taste, and smell the ideas the author presents. Sensory awareness becomes one of the most important attributes of creativity we can help our students develop.

1. Blindfold a child, give him any object (example - hairbrush, sponge, rabbit's foot) and allow him to express aloud how the object feels to him as he holds it in his hand.

2. Place several objects that can be used to make a noise into a box (examples - whistle, scissors to cut, comb, sandpaper, ball to bounce). Pass the box around and let the children see the objects. Have them close their eyes as each object is used to make a noise. Then have them list the objects which they heard.

3. Let children draw pictures containing hidden objects for other children to find.

4. Read a poem to the class; let them express how the poem makes them feel. Poems by Eileen Fisher are excellent for this activity.

5. Give children the opportunity to tell or write a short explanation to answer - What would happen if...? Examples -

We had only three fingers.
You were the teacher.
Our arms were three times as long.
The earth was all soft and spongy.

6. Carry on "touch conversations": Group the children in groups of two. They close their eyes and carry on a conversation with their hands. They say hello, get acquainted, take a walk together, dance, get into a fight, make up, and say good-by. Spend about two minutes on each activity.

7. Take a "trust walk": Group the children in pairs. One partner closes his eyes, and the other becomes a guide. The guide provides a variety of sensory experiences (outside the classroom on the school grounds) in touching, feeling, smelling, tasting, body motion, and so on. He is to be as creative as he can be in selecting these experiences. After ten or fifteen minutes, the partners exchange roles.

8. Group the children in twos, facing each other. Have each individual close his eyes and with his hands explore his own face very slowly and get in touch with the various textures and parts of his face. Then have the partners explore each other's face with their hands.

9. Give each student a marshmallow. Have them list the following headings on a sheet of paper: Taste, Smell, Sight, Sound, Touch. Ask them to experiment with the marshmallow in as many ways as they can think of and to record all observations about the marshmallows under the proper

headings; then have each student write a descriptive paragraph about marshmallows.

10. Play different types of music or make different sounds and have the children move according to the way it makes them feel.

11. Have one group of children close their eyes and another group run a scarf or something similar through the hands of the group with closed eyes; then have this group move according to the way it makes them feel. Other types of textured objects may be used.

12. Use art as a way to stimulate tactile experiences. Have each child bring one object to class, such as: rock, bark, a leaf, piece of carpet, etc. Put these in a mystery box for the children to feel and guess what they are. Then, using water colors, clay and plastic, etc., have them reproduce the tactile feeling in any medium they choose.

13. Ask children to describe a tree, etc. in the language of an artist; then describe it in the language of a scientist and compare the language of these two fields.

14. Encourage pupils to bring various pound containers and place them on a measurement table - butter carton, coffee can, boxes in which a pound of sugar is contained, etc. Through feeling, lifting, measuring, develop awareness of different weights.

15. Have children write a paragraph on the feeling of "The Joy of Going Barefoot."

16. Take a group outside under a tree and sit still for two to five minutes. Have everyone close their eyes and listen very carefully. Tell each child to try to identify the sounds he hears. When the time is up, have the children make a list of the sounds they heard and then compare the lists.

17. Put several items in a box, such as a pen, comb, ball, paperclip. Blindfold a child and let him choose an item in the box and describe it by the way it feels, smells, sounds, or tastes, as the case may be.

18. Textured hands: Let each child draw a pattern of his hand on a piece of cardboard. After cutting out the pattern, attach different textures to each finger, such as sandpaper, velvet, wool. Let the children describe the way it feels.

19. Teachers have found it very beneficial to children studying American History to be exposed to as many field

trips relevant to their studies as possible; for they not only see, but feel and hear. Examples of effective field trips in Arkansas are:

Pea Ridge Battlefield Park: See the movies about the battle, jump down in and feel the trenches, hear the firing of the cannons.

Ft. Gibson Stockade: See the rebuilt fort as it was in 1824, feel the roughness of the stockade, put your head in the stocks, hear the story of how the soldiers lived.

Ft. Smith: Judge Parker's Court - See the gallows, the dungeon, and the courtroom, feel the gavel, the ropes, and the jail bars, hear how the Hanging Judge operated, smell the dampness and odors of the dungeon.

20. Sensory awareness may be heightened through mentioning words which suggest <u>smells</u>, such as smoky, fishy, gasoline, or pine soap.

21. Mention words that describe the ways that things feel or taste, such as silky, leathery, crisp or salty.

22. Mention words that suggest sounds. For example, you may use nouns like football and siren or verbs like hoot and wails or phrases like showers of wind.

23. Color words such as "the red-eyed goats", "white frost giant" appeal to the sense of sight. Let children think of other combinations.

24. Have the children show the feelings of anger, pain, hunger, fear, and joy, etc.

25. Have children dramatize words such as airy, beauty, hopeful, tremble, painful, exciting.

26. Dramatize one line of poetry or spelling words showing at least one sensory description.

27. Dramatize a holiday using no sound, only action, or no action, only sound.

28. Describe the feeling of the clothing of someone in the class.

29. Describe the clothing with your eyes shut.

30. Shut your eyes and listen for sounds for fifteen seconds. Tell or list the sounds for thirty seconds.

31. Look about the room for five seconds. Shut your eyes and list what you saw.

32. Two students leave the room. Each comes in and lists what they saw. Read the lists.

33. Read stories with descriptive phrases; sounds, etc. Make lists of the sensory words encountered.

34. Skim in reader, discuss and list sensory phrases.

35. Listen to "In the Hall of the Mountain King" and discuss feelings after listening.

36. Select student observers during a lesson. After the lesson, let each observer list or tell what he saw, heard, smelled, etc.

37. Collect spices: nutmeg, cinnamon, cloves, etc. Children may describe these after smelling.

38. Take samples of spices and other aromatic substances. Place a different one into each of several plastic pill bottles with paper around the inside and cotton stuffed over the top so that children cannot see what is inside. Let them have a smelling contest and see how many each can identify. Suggestions: garlic, baby powder, noxzema, vanilla flavoring, piece of a dirty sock, perfume.

39. Feel the outside of a sock! Feel inside. What is inside the sock? Change objects daily.

40. Place a vase of mixed flowers on the teacher's desk. Then remove the vase of flowers and ask the class to describe flowers colors, names, how many, different kinds? Repeat weekly.

41. Show series of pictures in certain groups. Lower grades: fruit, tools, animals; upper grades: pictures from different countries or landforms, cars, etc. In the group put one picture of a series that doesn't belong. Then, present <u>one</u> <u>second</u> exposures. Find the picture that doesn't belong.

42. Make the five school days of the week into times to explore the five senses. Have Monday be "Seeing Day"; have Tuesday be "Hearing Day"; have Wednesday be "Smelling Day"; have Thursday be "Touching Day"; and have Friday be "Tasting Day". During a period of time each day, expose the children to a new sensory experience, for example the texture of velvet on Thursday, or the taste of Edam cheese on Friday, or the smell of incense on Wednesday.

43. Record various sounds on a tape recorder and play them to the class for them to identify individually at first, then as a class. Examples: a bell, a buzzer, bongo drums, running water, a crackling fire, a child roller-skating.

44. In September have children to write a story (or tell it aloud): "What I Saw, Heard, Smelled, Tasted, Touched, and Felt Last Summer".

45. Schedule a half hour "Picture Period" two times a week. During this period of time, have pupils place their heads on their arms and try to see pictures in their "mind's eye". To stimulate visualization, the teacher can read adventure stories containing vivid descriptions, or play music rich in imagery. Later the children can discuss what they "saw" and compose stories, poems, or songs to capture the mood of their mental image.

46. Use a record such as Haydn's Suprise Symphony to see how many ways the children can describe their responses or personal feelings. These descriptions may be expressed in form, color, words, etc.

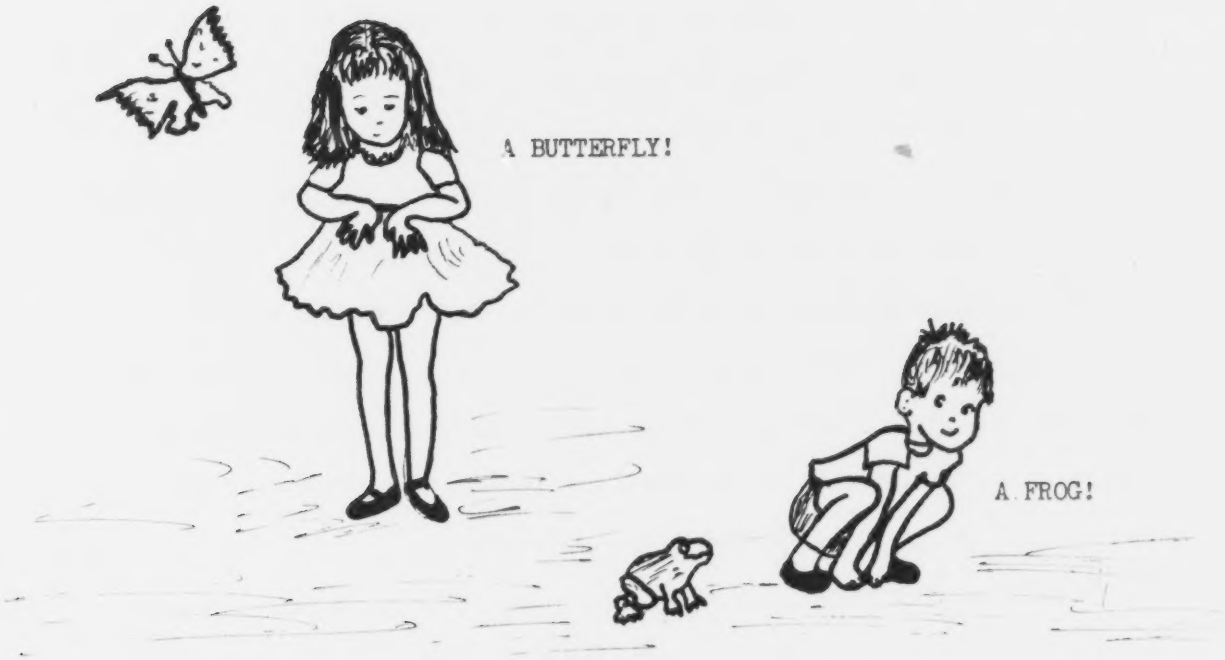
47. Play selections from various recordings. Let the children respond to the music in different ways.

48. Let the children retrace their steps by listing all of the things they saw on the way to school.

49. List the ten most mysterious things in life and tell why they are so mysterious.

50. Set up environmental tables such as a table of things which make sounds etc. Let the children try these and explore and develop their own concepts.

What would it be like to be..... SOMETHING DIFFERENT



DIVERGENT THINKING

Different modes of thinking may foster or stifle creativity. For example, a "convergent thinker" may be considered as a child in a structured situation who produces the teacher's desired response. Whereas, the "divergent thinker" may be a child in a structured situation who produces the unusual; therefore, differing from others in his opinion or deviating from the norm. Thus, divergent thinking perpetuates creative growth.

In striving to develop and encourage divergent thinking in a child, we are trying to guide his thinking outward or extending it in different directions. The creative teacher strives to develop divergent thinking in her students in

order that they can develop into persons capable of organizing their own thinking to make personal sense out of the many impressions they constantly receive.

An example of this would be to give the class a relevant problem allowing them to develop as many solutions as possible and encouraging them to deviate from the more obvious solutions. Teachers should try to help children realize that many of the great achievements and inventions in our world today are the result of someone having the courage to try a new solution to an old familiar problem.

In the classroom curriculum, modern math is an example of where divergent thinking is needed. The child is called on not merely to get the "correct" answer, but to see all the possible solutions to the problem.

The creative teacher encourages divergent thinking and behavior. Diversity in thinking, ability, experience, and attitudes offers the child the opportunity for expression of self in all areas of the culture.

1. Present the children with a story of a person who is trying to solve a certain problem. Arrange the story so that one solution will be fairly obvious to the children. Encourage the children to think of other solutions besides this particular one.

2. Have children write a paragraph in which they express what the world might be like to another creature. For example, what would the world of a fish be like? How would a boat look to him?

3. Describe the world of a grasshopper, a mouse, or a termite.

4. Not all Cinderellas are girls; fortune has smiled on many boys unexpectedly also. Create your own version of Cinderella, patterned to fit today's world.

5. Give the class a common problem and let the class attempt to produce as many solutions as possible. This requires starting with a common problem and branching out for solutions. An example of this would be all the consequences of a rainy morning when the scheduled track meet is called off after the class is ready to go. Another example of this would be playing during school and not bothering to do any of your work.

6. Ask children questions and let them give the first answers that come to mind. For example: What do you use to wash a car? Mud.

7. Children may be encouraged to deviate from the norm through asking the following questions:

When was tomorrow?
Where would you think?
Where is never?
When is the sky?
Is a month a mile?
Is a boy before a woman?
Where does the cold go?

8. This activity is geared to the ecology movement. Suppose all the women in the United States decided never to wear their fur coats again, but wanted to do something useful with them. The problem: What would be a good use to put the coats to without destroying them? After several ideas have been selected, the class could canvass their neighborhoods to take an opinion survey regarding this and, if it were possible, actually put their ideas in practice.

9. Use the autoharp or resonator bells and write a new accompaniment for a familiar song, choosing chords other than the usual I, IV, and V7 chords.

10. Pick a song with a number of nouns (or verbs) in the words. When teaching the song, leave out the nouns (or verbs) and let the children fill the blanks with words that are completely opposite of what one would expect.

11. When adding rhythm instruments to a song, decide which instrument would be most appropriate and then actually use one that is as unlike the appropriate one as possible.

12. Children might have experience in divergent thinking through understanding the meaning of the concept of Thanksgiving. The teacher might open the discussion with the group using the question "What does Thanksgiving really mean to you?" Ideas should be recorded as they are discussed. They should then be classified, organized, and terminated into a class proclamation.

Children may then wish to print it in "Proclamation Style." This may in turn lead to a desire to send representatives to a local printing company to find out information about styles of printing. With their information they could, for example, construct a huge easel at the front door of the school on which they print their original Thanksgiving proclamation.

13. Each child starts a drawing on his own piece of paper. After approximately ten seconds, have the children pass their papers to the child sitting next to them. Repeat this procedure until the drawings look fairly complete. You may either let the children have free choice, or assign a certain event or historical period or area currently being studied. The pictures when completed may be used as bulletin board displays.

INDEPENDENCE IN THINKING AND JUDGMENT

Both adults and children are often very lax in exercising any independence in their thinking or judgment concerning the decisions of life, both major and minor. We tend to accept at face value what we read in newspapers, magazines, books, and what we hear on television and radio. But since the modern world forces us to make numerous decisions each day, we need to help children learn to become more critical of what they read and hear in order to exercise their own independent knowledge of the facts.

From the housewife at the supermarket to the grade school child who is exposed to the question of drugs, we face decisions that need independence in thinking and

judgment. With this fact in mind, it appears that this is one area where a creative teacher will realize a responsibility to both her students and society.

Developing this attribute means letting the children exercise and practice independence in making their own rules for the classroom. Being observant and questioning of the material presented in their texts. Analyzing problems that arise in the classroom, on the playground, in the community, or the world, and expressing how they would solve them if they were responsible for the solution.

If we are to continue to have adults who can face the complexities of today's problems, and even more important, find solutions to them, we must begin at an early age to develop in children their creative ability as an individual to think about and judge events, places, and people in light of their own independent understanding of the facts.

1. Let the class set up their own rules for classroom behavior and abide by the rules. The teacher does not enforce the rules. The class is solely responsible for making and enforcing the rules. Any broken rules are dealt with by the class as a group with the member involved present.

2. Give the class a choice of two things such as a new car or a good job. Then, ask them to choose the one they want and state the reasons why.

3. Present opportunity for children to experience value judgments such as what kind of people make good friends, why we have a morality code, or how our school systems could be improved.

4. We have found that young children often say they have the same beliefs and convictions as their parents. Politics

and religion are two examples. Many times they are repeating what they've heard at home. The teacher can encourage discussion and research on these topics and then have a sharing session to see if any opinions were changed.

5. Pretend you are a senator. What laws would you suggest which would best protect water from all disposal uses?

6. Major infractions of classroom rules are tried by a jury of the defendant's peers. A student is prosecuting attorney, another student is the judge, one student is attorney for the defense, and twelve students are the jurists. Evidence is presented as in a real trial, with witnesses, cross examinations, etc. Jury decides verdict.

7. Play a good recording for the class and criticize everything about it. Then have the class defend the recording.... Or play a very bad recording and praise it highly and see if the class will accept your judgment.

8. For social studies, let a student tell and defend what he would have done in important historical situations of crisis, such as the following:

Washington deciding to winter at Valley Forge
Caesar crossing the Rubicon
Napoleon at Moscow or at Waterloo
Hitler deciding not to invade England

9. When studying from a textbook, a mistake is sometimes found in facts. The children should be encouraged to do research about the incorrect fact and then write a letter to the publisher and let him know what they found out. Most likely they will receive a reply. This is a very good way for the children to realize that just because a fact is in print does not necessarily mean it is true.

10. Project: a 30 minute television show. Let the students organize the whole thing with a minimum of guidance from the teacher. Things to be determined: subject (type of show), cast, script, commercials and breaks, T.V. cameras and cameramen, grips, stage hand, lights, dollies, sound equipment and actual production. Countless problems will be encountered in a situation such as this. If the students are allowed to solve these problems themselves, independence and judgment will be exercised.

11. If you were an inventor, what would you invent which might prove to be of help, either in work or play?

12. If you could change anything you wanted to about our school, what would you change and how would you make it different?

13. Have the class think up questions to ask which have no one right answer. Then ask for the children to give answers to them which nobody else would think of.

14. Have children keep anecdotal records of what goes on in their minds before, during, and after highly creative activity. To capture the total creative process is difficult because so much of it is inward experience. Nonetheless, whatever can be done to help an individual understand himself in relation to the process should enable him to become a more creative individual, if he so desires.

15. Give children the opportunity to rank creative ideas in terms of their worthwhileness. With this experience, they may be more apt to consider the value of a creative idea before carrying it out than if they have not had such experience.

16. A new idea is often in a minority of one; however, to be able to tolerate being in a minority of one is no easy task for most persons. Perhaps this is why many good ideas are never fully developed. To help the individual tolerate aloneness and possibility of failure is essential if creativity, which implies freshness and newness, is to flourish. After a child has come up with a new idea or invention or creative product, let him stand and defend it to the class. Allow the other members to pick his idea apart and to criticize it. Let him have the experience of backing it up when the odds are against him.

17. Resolved: Our educational system today is much better than the educational system of the previous century. Have a debate which will encourage independence in thinking and judgment.

18. Read a question to the children and then give them a choice of answers. Let each child decide which answer he thinks is most appropriate for the question.

19. Have each child list, according to his <u>own</u> thinking and judgment, the seven modern wonders of the world and state the reasons why.

20. Set aside an activity period when children may select what <u>they</u> want to do. Don't limit your activity to the classroom--be flexible, extend the activity period to include out-of-doors activities.

IMAGINATIVE ACTIVITIES

We as teachers are often critical of the child who daydreams. But rather than trying to eliminate the child's daydreams, the creative teacher tries to channel them into a beneficial learning experience for the child because from these daydreams often come many imaginative activities and creative learning.

Imaginative activities are those in which the child frees his imagination, allowing it to be his guide to creating the end product. Setting the mood for these activities may take the form of a play about an important event in history or science, where the child imagines himself as the character in a certain situation and expresses

how they would have reacted. Also, art projects stimulate new perceptions, expressions, and imaginative ideas. Objects such as a brown paper bag set in a conspicuous place arouses curiosity and sets imaginations soaring. Stories, such as the Paul Bunyan Tales, never fail in their imaginative appeal to children. Imaginative activities possess a touch of magic which reveals itself in delight, wonder and aesthetic sensitivity.

There are an endless number of possibilities that the creative teacher can devise to help her class have fascinating imaginative activities. These activities provide another means to explore the individual potential which each child possesses. The teacher's only limitation is her own "imagination."

1. Have the class or a group sit in a circle. Encourage one child to start an imaginary story. Have him stop in the middle of a sentence; have the next child finish it and add to the story. Continue around the circle until a logical conclusion is reached. If a tape recorder is utilized, the story can be played back or printed for the children to read.

2. Label three paper sacks WHO, WHERE, and WHEN. Give each child three slips of paper. On one he writes the name of a person or animal, real or imaginary, the wilder the better. The WHO sack is passed around and all put their first slip into it. The same thing is done with a real or imaginary place and a time. Then the sacks are shaken up and each child draws one slip out of each sack. He then either writes or tells a story, using the character and the time and setting he has drawn. Examples drawn by two children:

Hector Highpockets, at the bottom of the sea, on his birthday.

The yellow night monster, on Venus, one million years ago.

3. The children lie on the floor and close their eyes. Someone reads the following: "Imagine you are floating on a river. The river is winding through a beautiful forest. You can see the trees, the beautiful golden flowers, the birds, the blue sky. Now the river reaches a mountain and flows into a cave. You float into the cave. Continue your journey and see what happens. (Let five minutes go by.) Now very slowly leave the cave and return to this room and to this group. When you feel like it, very slowly open your eyes, as if the sun were just coming over the horizon, and sit up." The group forms a circle and discusses their fantasy trips.

4. Give each child the name of an object to pantomine. For example, if the object is an egg, he may pretend to put it in a basket, break it, and put it in a frying pan, or eat it. The rest of the class tries to guess what the object is. The first one to guess takes his turn next.

5. Create your own Beauty and Beast folktale. Put characters into a modern setting but keep the magic of the story.

6. Write an imaginary diary of a farmer living in your community 100 years ago. Describe in the diary the problems with nature he encountered.

7. Imagine you are a geologist living fifty thousand years in the future. Prepare a list of evidence which might be found at that time that would give clues as to the forms of life and the type of society that we have on the earth right now.

8. Pretend you are the first settlers on Antarctica. Set up a government, customs, a system of education, etc.

9. Let children pretend to be inanimate objects such as a book, blackboard, or chair and then write a story expressing how they feel as this object.

10. Have children pretend to be animals and then act out the part that animal might play in a particular situation. Examples:

Three Billy Goats Gruff
The Town Mouse and the Country Mouse
Mrs. Peck Pigeon

11. Let children select a historical person and write a story portraying him in a different situation and time.

12. Let children draw pictures of fairies, monsters, or whatever they choose, then write a story about them and act it out.

13. Take one simple milk carton from the lunch room. From this milk carton make something. You may cut, tear, shred, mutilate, or do anything to the carton you wish. You may use one, two, or one hundred milk cartons. Painting, adding to the carton or filling the carton is also correct. The only rule in this is NO PROJECT CAN BE LIKE ANY OTHER PROJECT IN THE ROOM.

14. For older elementary students, assign The Hobbit by J.R.R. Tolkien. After reading, discuss fantasy, reality and imagination. Plan and carry out a dramatization of selected parts of the book to tell the story in brief. Have students evaluate dramatization, suggest improvements. Allow these students who wish to write their own fantasy. Ask students for other activities related to fantasy, reality and imagination and carry them out.

15. Write a story or how life on earth would be if there were no gravity.

16. What would our transportation system be like if people could fly?

17. Give the children a number of various size boxes. Let them make an imaginary animal from these boxes. Write a make believe story about the animal.

18. Read Alastair Reid's book, Just Suppose. Let the children suppose they are the animals and can move like the animals in the story.

19. The giraffe is bored. He wishes to be some other animal. What does he want to be? How will life be different for him?

20. Write a new ending to an old story. For example:
What would have happened if Humpty Dumpty had not broken when he fell off the wall?
What if Goldilocks had not run away when the bears found her in bed?
How could the queen have saved her baby if she had not guessed Rumplestiltskin's name?

21. Let the children make their own animals and then make up a name for them.

22. Make your own alphabet and words. "Jabberwocky" by Lewis Carroll might serve as an introduction.

23. Pretend that you are an "on-the-spot" reporter on Magellan's boat. Be sure to interview Magellan, his crew and the inhabitants of the places he visits.

24. The children can interpret imaginative stories and express them in writing their own musical compositions using instruments or any objects that make sound.

25. The children can create musical compositions which tell an imaginative sotry which they have created themselves.

26. Most children like ghost stories, so let each one of them write a ghost story and read it to the class in their most ghostly voices.

27. Let children compose a sonnet, a ballad, or any type of poetry. They can figure out the meter and rhyme scheme.

28. Have children make up riddles about a book they have read for the class to guess. Example: Everybody at school hated me until they found out how well I could imitate certain bird sounds. Who am I? (Crow Boy by Taro Yashima).

29. Have the class think of and make a class list of all the different ways they could tell about a good book they have read. Then let them pick the way they like best and present it to the class.

30. Ask individuals or groups to make up a game to play with another individual or group. Diagrams necessary to the playing or understanding of the game should be made. Rules should be written as clearly as possible.

31. Directions are given to a group of children as follows: "We'll develop a school (town, classroom, house, etc.), of our own. What kind of school would we want?" Use tape recorder to get the first 15-20 minutes of the discussion.

32. Make a collage. Have a box of assorted materials available, some of which the children have brought from home. Include different kinds of papers, cloth, metallic substances, strings, beads, etc. Ask the children to make something from the materials. After the activity, put the collages away and have the class suggest possible ways of evaluating their products. Examples: number of different materials used, number of different ways one material was employed, etc.

33. Select poems or stories to read to the class which stimulate imaginative creative writing or story telling.

34. Bring play dress-up clothes to school for young children. Give children free time to play dress-up and free their imaginations.